

The Schools of Gary— A Survey by Experts

By John Martin

The General Education Board is issuing its report upon a prolonged survey, made by a group of experts, including Professors George D. Strayer, Charles R. Richards and Abraham Flexner, of the schools at Gary, Ind., the birthplace of the Gary system. The chief volumes, summarizing the results, are now available. (The Gary Public Schools. A General Account by Abraham Flexner and Frank P. Bachman, 25 cents. Organization and Administration, by George D. Strayer and Frank P. Bachman, 25 cents. Costs, by Bachman and Rowman, 25 cents. Industrial Work, by Charles R. Richards, 25 cents. Other volumes later. General Education Board, 61 Broadway.) They contain facts and expert opinion which illuminate the problem of vitalizing school programmes and methods by coupling them up with the community's social and industrial life, and of modernizing the school equipment without overstraining the public resources.

For a year the administration in New York City has been engaged in uprooting the beginnings of a modernized scheme of study and in destroying the remodeling of buildings which was necessary to adapt them to the modernized courses. The latest destructive action was taken by the Board of Education at its final meeting in 1918. In re-voting \$1,750,000 for new sites for school purposes, it rescinded appropri-

conventional plan, although the appropriations promised for new schools could not possibly furnish a seat for the 90,000 children now without a full-time plan.

"From this point of view," continue the investigators, "the Gary experiment is perhaps the most fruitful suggestion yet contributed toward the practical solution of the administrative problems involved in realizing a broad conception of public education. Finally, Gary has attempted to practise democratic theory in school conduct and discipline. The schools are rich in color and movement; they are places where children live as well as learn; places where children obtain educational values not only through books, but through real life activities."

"Though the plan is economical, it sprang from educational considerations, not from considerations of economy or convenience. The town was not seeking to reduce the cost of its schools."

"But no public school system thus far critically studied has been pronounced satisfactory—satisfactory in the sense that it meets current and reasonable standards of efficiency. This sweeping condemnation of school systems includes the New York system, which was pronounced unsatisfactory by the latest investigation. Gary, in respect to administration, instruction, might fairly have been expected to make a better showing. Fundamentally, the defect is one of administration."

Readiness to Try

New Methods Needed

For safe educational progress, the report points out, two factors are necessary: first, a readiness to try new methods, to struggle against the "educational inertia" which is almost inevitable; and second, continuous criticism to determine whether the methods are succeeding. Gary has lacked sufficient criticism. Its plan was lax, its supervision not as thorough as was indispensable when revolutionary changes in school policy are being tested. The city was growing fast, the population was mainly of foreign lineage. Consequently "in the so-called 'old-line' branches the fundamental necessities of education, Gary execution falls short of usual performance."

In New York City these dangers were foreseen and provision in Garyized schools in the academic subjects was checked by comparison with progress in old-type schools, the results usually being favorable to the Garyized school. Mr. William Wirt, the school superintendent of Gary, while advising the New York authorities, stated that his own schools could not equal New York's schools in the old-line subjects as shown, for instance, in the tests which District Superintendent Taylor regularly applied to the schools in the Bronx.

The survey compares the costs of the three types of schools: (1) the conventional, bookish school equipped with no auditorium, workshop, gymnasium or the like; (2) the semi-modern school with workshop, kitchen, auditorium, library, science room; and (3) the completely Garyized school. It finds that "school architects are generally of the opinion that, on the whole, special facilities such as are required in the Garyized school can be provided at approximately the same initial cost as an equivalent capacity in standard classrooms." That is to say, that a building for sixteen hundred children, furnished with every modern facility, costs the same as the Gary plan of operation, as an old-style building with nothing but classrooms. "Plants of semi-modern schools always cost more than conventional schools of similar capacity, and plant of a Garyized school, and, under their relative expenses, over conventional plants, increases with the number of special facilities provided. The plant of a semi-modern school is also relatively more expensive than the plant of a Garyized school, and, under some conditions, may be as much as 50 per cent more expensive."

New York Schools May Be

Far More Expensive

With the city's limited resources, the New York programme is to substitute for the Gary plan the semi-modern building, which may be 50 per cent more expensive. "Instruction cost in a Garyized school may easily be as much as 6 per cent higher than in conventional schools, but doubtless never as high as in semi-modern schools." "The semi-modern school is practically on every count the most expensive, and its relative openhandedness increases, according to its programme, as it is extended and enriched as its plant is improved by special facilities, and as special teachers are provided," while Garyized schools are the least expensive and to run than conventional schools, but this slightly increased cost is a trifle in comparison with the increased educational opportunities provided. "It is noteworthy that the plans for New York's new semi-modern buildings call for ever-increasing special facilities without their duplicate use; that is to say, they provide for the maximum extensiveness for both plant and operation."

Reprinted from yesterday's late editions

Opera

Hippolito Lazaro, the Spanish tenor, made his first appearance of the season with the Metropolitan Opera Company yesterday afternoon, singing Cavardossi in Puccini's "Tosca." When Mr. Lazaro appeared here last year it was at once recognized that he possessed a voice of rare natural beauty, and one of extraordinary brilliance in the upper register. His use of it was far less admirable, and sometimes he sang as badly as any tenor ever had sung on the stage of the Metropolitan Opera House.

He sang better yesterday than at any time last season. He showed greater poise, a freer emission of tone, and in general greater intonation. The "Lucanov" in "Etelka" he gave with really splendid effect. In the first act he showed at times his old tendency to shout and to let his emotion swamp his taste, but later he came to himself and proved that he can be an artist when he wants to be.

A most gratifying feature of the afternoon was the singing of Mme. Farrar, whose voice sounded better than at any time this season or last. Three weeks ago the pessimists were asserting that her voice was gone forever, which proves again that pessimists are idiots. As for Mr. Scotti, a "Tosca" without him would be like "Hamlet" without the Prince, Mr. Moranzoni conducted.

In the evening, Henri Rabaud heard his own "Marouf" from a parterre box. The cast was as usual, with Mr. De Luca in the title part, Mme. Alda as the Princess, Mr. Rothier as the Sultan, Mme. Howard as Fatimah, Mr. Segura as Ali, Mr. Montoux again conducted.

After the third act Mme. Alda and Mr. De Luca brought out Mr. Rabaud before the curtain and the audience gave him an ovation, bringing him out a number of times and forcing him to bow his acknowledgments.

Reprinted from yesterday's late editions

Music

A Notable Composition by the

Conductor of the Boston

Orchestra

By H. E. Krehbiel

The final concert of the Boston Orchestra's third visit to New York in this season was given in Carnegie Hall yesterday afternoon. The music and performance were varied and changed, like Byron's dying dolphin.

"Whom else can I grieve away, The last still loveless."

Somewhat disappointing was the symphony—Schumann's fourth—its triumphant progress clogged by the rude and heavy-footed tempo of its jocular movement. Also its colors were bad, but for this the composer, not the conductor, was to blame. Brighter orchestral tints, although the theme was sombre, gloved in M. Rabaud's "Nocturnal Procession" music new to us, but prismatic hues flashed and radiated from Ravel's "Spanish Rhapsody" to the confusion of almost of our senses. Then, at the last came Beethoven's third "Leonore" overture, which in every respect like

"The setting sun, and music at the close, As the last taste of sweets."

Was the sweetest last. With music like "Marouf" at the Opera House and the symphonic poem which we heard yesterday in the concert room, we must admit to M. Rabaud the conductor, a larger need, indeed, for his creative imagination seems capable of loftier and more sustained flights than his productive faculty. The "Nocturnal Procession" is a profoundly beautiful piece of music. With it M. Rabaud challenged comparison with Liszt, who in the first of his two "Episodes from Lenau's 'Faust'" treated the same subject. The French composer will never have need to regret the challenge.

Even the greatest devotees of Liszt among our conductors have systematically passed his "Nachtlicher Zug" by and contented themselves with its companion, the so-called "Nachtlicher Zug." Yet the episode in Lenau's "Faust" fragment holds out beseeching hands to music. The poem is alternately epic and dramatic, and the scene which M. Rabaud has delineated is in the first category. It pictures Faust, Goethe's yearning, inquiring, knowledge-hungry philosopher, but haunted with the thought of the damned, wrecked the poet's mind, lost—brooding in the depths of a wood through which breathe the odors of a Spring night. Suddenly his attention is arrested by flickering flashes and the sounds of song. Illuminated by the light of torches a procession passes by, white-robed children carrying wreaths of flowers, black-robed monks, and monks bearing crucifixes. It is St. John's Eve and all chant a pious canticle as they move solemnly along the forest road. "Thou comes out of night and hearing, and Faust, crushed by the mingled voices of dawning life and approaching death, buries his face in the mane of his horse and weeps. Here his bitter tears he has ever wept. Here is matter for the musical psychologist and the painter of words as well as pictures. Very deeply indeed does Rabaud seem to have penetrated into the heart of the poem. Introspective is all the music, even the song in which childish troubles and grave themes are blended in what is undoubtedly the Gregorian melody of a "Kyrie eleison." It is not alone chant and march of pious warblers passing through the night which we hear. We hear a vocal pulsation of a doubt-racked soul. Solemn beauty and deep sadness. The audience, sitting in the dark, is testifying to its appreciation of it by voice and round about applause.

Ravel's "Ethereal Capriccio" was not wholly a new thing. It was yet quite fresh from its composer's pen. Mr. Rabaud brought it forward at the concert of the Symphony Society, New Theatre on November 21, 1909, a week after it had had its first performance on this side of the Atlantic in which it was amazingly well received, and it has since been reorchestrated and also in rhythmic and harmonic effects. It is not an evocation of the spirit of Spanish music like the familiar examples of Chabrier, Gluck, Tchaikovsky, Bizet and Massenet.

Their pieces are palpable—things of musical flesh and blood and bone and muscle. Ravel's rhapsodic suite is a sort of aerial mirage, in which elements of Spanish music, fragmentary, elusive, distorted by a light that never was a sun or of float about in a haze through which is glimpsed the light. It is not like Dr. Norman Macdonald's musical picture of Spain: "A hot night disturbed by a guitar." It is a flower and floating fancy, a musical powder of Spain, Spanish life in music, the Spain of the Old and of the slumber, of Moorish glory and modern misery, of dancing and delving. But of little joy the music has, and the overture was loudly played. One could feel the tension, grasp which it held on the conductor's heartstrings and which he passed on to the players. The band, no longer stopped to inquire into the source of its beauty and power. No one needed to speak with a voice that thrilled.

Reprinted from yesterday's late editions

Opera

Volanda Mero

Aeolian Hall, To-morrow Eve, 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, To-morrow Eve, 8:15.

Berkshire String Quartet

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

PIANO RECITAL—(Steinway) Seats Now

Aeolian Hall, Fri. Eve, Jan. 17, at 8:15.

Sokol'sky Freid

Philharmonic Orchestra

Pays Tribute to Roosevelt

Last night's concert of the Philharmonic Orchestra in Carnegie Hall opened with the "Indian Suite," followed by "America," these two numbers being placed on the programme by Conductor Strakosky in memory of the late Theodore Roosevelt. During the playing of the two selections the audience stood, there being absolute silence at the end, those present feeling to the utmost the full solemnity of the occasion.

Following this the concert continued as originally announced, the band giving a well-balanced reading of the "Surprise" Symphony of Haydn, later playing the overture to Mozart's "Don Giovanni" and the Fourth Symphony of Tchaikovsky. The solo artist of the evening was Vladimir Litvinoff, who played the Beethoven Piano Concerto No. 3, in C minor. The audience was large and showed considerable enthusiasm.

Symphony Society's Concert

Familiar and happy strains filled Carnegie Hall at the Symphony Society's concert for children yesterday morning. Once inside the door all were as young as those whose gay bows bobbed above the backs of the seats, and all entered in the consciousness that it is a somewhat formidable occasion when a whole symphony concert is given just for small folks. However, the kindly pianist, who was a stick, who came out and stood between the two ones and the rather terrifying array of music explained everything in an inspired confidence. One could see right away that the music was for the audience, and after that no one was at all afraid.

He grew confidential and gave away all sorts of secrets, the violins, violas and cellos, and the mysterious pizzicato, and he made the French horn come out into the light of day, and a thing of mathematics, that is not always the instrument that sounds like fairy bells.

Then, fine, too, to have inside information about what the music meant, so that one could hear the water swirling around the rocks of the "Cave," and see in the embroidery of the orchestra the "Andante" from Schumann's Fourth Symphony, ivy trailing around an old statue, and graceful ladies of olden time treading the steps of the "Allegretto." Then there was Mr. Timof, the concertmaster, who played the air from "Sylvia," a waltz and a dance played pizzicato (which was very simple to all who had paid careful attention), and a very gay piece called "The Little Dutch Boy."

Mr. Damrosch admitted in confidence that Bacchus was an old Greek god of wine, but warned his young hearers not to be misled to worship him any more in this country. E. I. T.

AMERICAN FOREMOST THEATRES AND RITS UNDER THE DIRECTION OF

LEE & J. J. SHUBERT

WINTER GARDEN Theatre, 14th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

CENTURY GROVE 30th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

NEW CENTURY Theatre, 14th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

COMEDY 4th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

PLAYHOUSE 4th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

LITTLE THEATRE 4th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

REMY 4th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

WHITESIDE 4th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

39th St. Theatre, near Bway, Eves. 8:15, 10:15, 11:15. To-night 8:15

KEEP TO YOURSELF Theatre, near Bway, Eves. 8:15, 10:15, 11:15. To-night 8:15

STOR 4th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

EAST IS WEST Theatre, near Bway, Eves. 8:15, 10:15, 11:15. To-night 8:15

44th St. Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

TILE SIMPSON Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

RIC 4th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

GONDOLIER Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

PARK 4th St. and Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

FRA DIAVOLO Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

GONDOLIER Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

SILBERT Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

68th TIME TONIGHT Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

BETROTHAL Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

BLJOU Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

RULTON Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

KALICH Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

JOHN BARRYMORE Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

Shubert-Riviera Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

MAYTIME Theatre, near Broadway, Eves. 8:15, 10:15, 11:15. To-night 8:15

Beethoven, Rachmaninoff, Wagner.

PHILHARMONIC SOCIETY OF NEW YORK

JOSEF STRAKOSKY, Conductor.

Carnegie Hall, Monday, Jan. 14, at 8:15.

Next Time, Jan. 15, at 8:15.

Sunday, Jan. 16, at 8:15.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

TICKETS: Box Office, 100 N. 4th St., New York.

Philharmonic Orchestra

Pays Tribute to Roosevelt

Last night's concert of the Philharmonic Orchestra in Carnegie Hall opened with the "Indian Suite," followed by "America," these two numbers being placed on the programme by Conductor Strakosky in memory of the late Theodore Roosevelt. During the playing of the two selections the audience stood, there being absolute silence at the end, those present feeling to the utmost the full solemnity of the occasion.

Following this the concert continued as originally announced, the band giving a well-balanced reading of the "Surprise" Symphony of Haydn, later playing the overture to Mozart's "Don Giovanni" and the Fourth Symphony of Tchaikovsky. The solo artist of the evening was Vladimir Litvinoff, who played the Beethoven Piano Concerto No. 3, in C minor. The audience was large and showed considerable enthusiasm.

Symphony Society's Concert

Familiar and happy strains filled Carnegie Hall at the Symphony Society's concert for children yesterday morning. Once inside the door all were as young as those whose gay bows bobbed above the backs of the seats, and all entered in the consciousness that it is a somewhat formidable occasion when a whole symphony concert is given just for small folks. However, the kindly pianist, who was a stick, who came out and stood between the two ones and the rather terrifying array of music explained everything in an inspired confidence. One could see right away that the music was for the audience, and after that no one was at all afraid.

He grew confidential and gave away all sorts of secrets, the violins, violas and cellos, and the mysterious pizzicato, and he made the French horn come out